

"La Wally" Proves an Attractive Novelty at the Metropolitan

With a Melodious Score, Some Choice Orchestral Bits and a Fine Setting, Catalani's Opera Was Well Worth Presenting.

BY SYLVESTER RAWLING.

WHATEVER else may be said of "La Wally," which was performed for the first time in America at the Metropolitan Opera House last night, it is an interesting novelty. The last work of Alfredo Catalani, who died early in the nineties, soon after it was produced, it suffered years of neglect. Then Toscanini took it up, and to his influence we are indebted for the hearing of it here. The conductor is said to regard it as a great opera. Few, probably, will rate it so highly, but there can be no mistaking its merit and its charm. The administration is to be thanked for putting it on.

Story of the Opera.

Luigi Illica wrote the libretto after a novel by the Baroness Wilhelmina von Hillern. In brief, the story is of Wally, daughter of Stromminger, an old hunter. She loves Hagenbach, who has fought with her father; refuses to marry Gellner, whom her father favors, and is driven from home. Walter, a minister, accompanies her. A year later, her father dead, the three principals meet. Gellner again is repulsed, although Hagenbach seems to be in love with Wally, an innkeeper. A soldier goes Hagenbach to wage that he will kiss Wally, who boasts that no man has kissed her. In the dance he finds that he really loves her and, forgetting his bet, kisses her in earnest. The laughter of the crowd drives Wally to fury and she promises herself to Gellner if he will kill Hagenbach. That night Hagenbach is treacherously pushed off a precipice by his rival, Wally, full of remorse, rescues him and goes to the mountains. When Hagenbach recovers he follows her there, and just as happiness seems to be within their reach an avalanche descends and both of them are engulfed.

A Melodious Score.

An Italian "Tiefand," a friend remarked when it was over, but it is more than that. The score is melodious and the orchestration is rich. There is pleasure for the eye as well as for the ear in all four acts. The scenes are picturesquely set and there is intelligent movement in all the action. An intermezzo for strings before the third act is a dainty morsel, and the prelude to the last act is a fine bit of musical writing, original, pregnant with meaning and touching in its appeal. Wally's soliloquy in her room after she has sentenced Hagenbach, with its undertone of alternate hate and love, probably is the strongest single number in the composition. But Walter's song of the Edelweiss is excellent. There are fine solos for both Hagenbach and Gellner. The choruses are tuneful and vigorous. Wally's farewell to Walter and the final duet between her and Hagenbach are of sterling dramatic quality.

Destiny's Blond Wally.

Emmy Destiny brought to the interpretation of Wally all her rich gifts of voice and art. If she seemed sometimes not as permeating as in some other of her impersonations, it was due to the complexity of the character; for Wally was poet and stolid, as well as passionate lover and later, her emotions more often were repressed than given free vent. And somehow, a fair woman with luxuriant hair does not produce the tragic effect of

a dark woman with raven tresses. Nevertheless, Destiny's Wally is to be remembered. Riccardo Martin was an excellent Hagenbach. He sang well, his acting was much more easy and natural than usual, and his protestations of love in the dance were really impassioned. Amato as Gellner, added to his reputation. In voice and action he was convincing. His alternate fits of jealousy in love and vindictiveness in anger were admirably expressed. It made Stromminger seem very real, and Campanari was good as the drunken soldier. Mary Ranzenberg was an attractive Wally, singing acceptably; but Isabelle L'Hullier failed to do justice to the song of the Edelweiss.

Toscanini Was Very Eager.

It was evident that Toscanini's heart was in the work of directing. Not only did he hold all his forces in firm control but there was manifest an intimate eagerness reaching almost to nervousness that all should go well. And all did go well. No finer bit of orchestral playing has been heard in the Metropolitan Opera House than that of the prelude to the last act. It was beautiful.

The avalanche was ineffective and clumsy, but all four scenes were admirably as pictures, with proper perspective and atmosphere. The chorus sang finely, and the dances had snap and naturalness.

The house was not crowded. While the boxes and stalls were well filled, the galleries showed gaping holes, and the stands were few. But there was plenty of enthusiasm. The curtain calls were many, including several at the end, and Toscanini shared in most of them.

Interest centered itself about Dalmore's. Could the Samson of last week be the Pelias of last night? Visions of Jean Perrier, medieval and fresco-like, have filled the mind, and his perfect diction and lack of affect seemed part of the character. Dalmore's looked the part splendidly, and sang his phrases lyrically, bringing out unexpected beauty in the music. Though he acted with great artistic restraint as the lover in the first scene, and was both poetic and impassioned in the last act, his Pelias is a man of blood and vitality, not the shadowy legendary creature which may or may not have been the author's conception. At all events Dalmore's adds greatly to the clarity of the poem and to the value of the music as well as to the beauty of the stage picture.

With this human Pelias, Mary Gellner's Melisande becomes a creature of greater mystery even than before. Again this artist repeated her wonderful characterization of the unfortunate heroine, and looked more lovely than ever. Gellner, the creator of the part in Paris, and Arkle, who brought out the really noble music as well as the sympathy and tenderness of the old king for all his suffering children.

Another newcomer was Trentino, who sang little Yvonne. She gave the illusion of childishness both in voice and looks, and showed what a clever little artist she is in the scene before the tower. There was great applause for her and for Trentino, whose Geland is a masterpiece. Campanini conducted, bringing out all the delicacy of the score as well as its occasional strenuousness.

NOT ENGAGED TO BE MARRIED TO MRS. MAYBRICK.

Charles G. Wagner, secretary of the Clayton Lyceum Bureau, given at Chicago yesterday, the report denied out Atlanta by Samuel McCracken, southern representative of the bureau, that he and Mrs. Florence Maybrick were to be married. He said that while Mrs. Maybrick was a charming woman, he knew her only in a business way, and that the report without truth. A denial was also made by the Baroness La Roque, Mrs. Maybrick's mother, at the home of mother and daughter in Stamford.

OLD-FASHIONED BARGAIN FRIDAY SALES

The 1909 Sale of Canned Foods (Grocery, 6th Floor) is the greatest opportunity in New York for the purchase of pure, delicious things to eat at low prices. This is the first large sale in which the new low prices for Canned Foods prevail. That the very liberal savings are appreciated is demonstrated by the enormous volume of business done in the four days since the sale started.

Silks & Dress Goods

45c yard for Remnant lengths of Dress Goods or Silks, formerly priced at \$1.50 a yd.

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(THE 14TH STREET STORE, Main Floor.)

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\$3.50 English Cable Net Curtains, Renaissance, Cluny and Irish Point designs on heavy cable net, pair \$1.77

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17c Ruffled Curtain Muslin, with fancy cluster tucks; limit to yards (No Mail Orders). Yd. 8c

(THE 14TH STREET STORE, Fourth Floor.)

Extra Special News of the 1909 White Sale

Thousands of women wait in anticipation of THE 14TH STREET STORE'S January White Sales, and this year has shown their wisdom. The assortment of fine sample pieces at very low prices is larger than ever before—and it is a well known fact that sample pieces are better made,

more carefully cut and more delicately finished than regular stocks are sometimes. It is also well known that samples can be purchased at prices way below regular stocks, and these features all combine to make the January 1909 White Sales at THE 14TH STREET STORE the most important in the city.

Read the Details, and Note the Savings on Each Kind of Garment:

Night Gowns

49c. for: CAMBRIC OR NAIN-SOOK GOWNS, variety of styles, round, V or high neck; trimmed with deep lace insertions or embroidery with ribbons.

50c. MUSLIN GOWNS, full width, round, V or high neck, with full lace insertions or embroidery. 29c

NAIN-SOOK OR CAMBRIC GOWNS—Samples, exceptional lot of styles, all round of fine French embroidery, trimmed with deep lace and Valenciennes lace insertions, headings and ribbons. 98c

50c. FLANNELETTE GOWNS, pink and blue striped, full sizes, trimmed with head. 29c

(THE 14TH STREET STORE, Second Floor.)

Corset Covers

12c. for: NAIN-SOOK CORSET COVERS, made with round necks, prettily trimmed with deep lace insertions, ribbons and lace edges.

SAMPLE CORSET COVERS—Values to \$1.00, of Nainsook, in a variety of pretty styles, trimmed back and front with alternate rows Valenciennes lace insertions, ribbons, and embroidery. 49c

50c. FLANNELETTE GOWNS, pink and blue striped, full sizes, trimmed with head. 29c

(THE 14TH STREET STORE, Second Floor.)

Drawers

23c. for: CAMBRIC DRAWERS, fine cambric, with deep lace insertions, embroidery and lace ruffles with hemstitched tucks.

25c. MUSLIN DRAWERS, with full ruffles finished with wide hemstitched tucks. 12c

30c. CAMBRIC DRAWERS, good quality, with lace edges. 16c

1.00. CAMBRIC DRAWERS, fine quality, with lace edges and cluster tucks or several rows Valenciennes lace insertions and lace edges, also ribbons. 49c

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Underskirts

15c. for: MUSLIN UNDERSKIRTS, good material, made with full ruffle and deep hemstitched tucks.

CAMBRIC UNDERSKIRTS—Long and short, with deep flared flounce of wide embroidery ruffles, with hemstitched tucks or lace. 49c

25c. CAMBRIC UNDERSKIRTS, with deep flared flounce, trimmed with wide embroidery insertions and embroidered ruffles headed with Valenciennes lace or several rows lace insertions with lace edges. 98c

(THE 14TH STREET STORE, Second Floor.)

Petticoats

98c. for: HEATHERBLOOM PETTICOATS, made with deep flounce of cluster shirring and full ruffles with dust ruffle; limit one to a customer.

CAMBRIC PETTICOATS—Samples; values to \$3.50; only a few of each style; extra full width with deep flared flounce, prettily trimmed with several rows Baby Irish, Cluny, Val, or embroidery ruffles, headed with embroidery, very headings and ribbons, at \$1.98

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Petticoats

15c. for: FLANNELETTE PETTICOATS, of a good quality flannelette, in neat striped effect; deep flounce.

WASHABLE PETTICOATS, all colors, various stripes; deep flounce of tailored bands and ruffles; 50c. values, at 39c

TAFFETA SILK PETTICOATS, fine quality, taffeta, solid or changeable colors, also black and white; full width; deep flaring flounce; ruffles with tucks; \$4.50 values, at \$2.49

(THE 14TH STREET STORE, Second Floor.)

Dinner Sets

White China, service for six persons; set comprises 6 dinner plates, 6 soup plates, 6 fruit saucers, 6 teacups, 6 saucers, 6 individual butters, 1 large platter, 1 large baker; \$2.00 values 98c

(Fourth Floor.)

Dinner Sets

Decorated Dinner Sets, dainty patterns; set consists of 6 dinner plates, 6 soup plates, 6 fruit dishes, 6 individual butters, 6 teacups, 6 saucers, 1 large covered dish, 1 large platter, 1 large baker; \$2.98 values \$1.98

(Fourth Floor.)

China Plaques

French China Fish and Game Plaques, products of a Limoges factory; great variety of designs; 98c. values 40c

(Fourth Floor.)

Comfortables

Winter weight, light, medium and dark Persian designs. Limit 2. 98c. value; no mail orders; at 59c

(Basement.)

Women's Caracul Cloth Coats



Full length Caracul Cloth Coats, as illustrated; beautiful lustre; large rolling shawl collar and lined throughout; black only; a regular \$15.00 value, special to-morrow at \$8.75

(THE 14TH STREET STORE, Second Floor.)

Women's Coats, Black Kersey, collars, edged, in velvet and silk braids; all sizes, \$6.98 values \$3.95

Women's Coats, stylish models; neatly trimmed; plaids, colors and black; all sizes; \$15.00 values, at \$8.75

Misses' Suits, of Broadcloth, neatly trimmed on collar and cuffs with guaranteed satin; jaunty, full flared skirts; all colors and black; sizes 14 to 18 years; \$16.00 values, at \$9.50

(THE 14TH STREET STORE, Second Floor.)

Girls' Coats, Melton and Fancy Stripe Mixture Coats; neatly trim m.d.; military style; sizes 6 to 14 years; \$1.00 values \$1.00

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most popular shopping centre in the entire East for merchandise above named. Bargains of the most unusual sort are to be found at all times, and the advantages of shopping here are emphasized in these samples of bargain-giving taken from the 1909 Linen Sale.

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FULL SIZE SHEETS—130x90, extra heavy; all perfect; splendid for hotels; value \$4.00. 39c

LINEN FINISH SHEETS—2 sizes, 72x90 and 84x90; all perfect; everywhere 120c. Special, only. 35c

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RUSSIA CRASH ROLLER TOWELING—Silver hemmed 18 in. wide; value \$1.00, each. 60c

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Table Napkins—Hemmed, ready for use; 16 inches square; never sold for less than 25c. No Mail Orders. 25c

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HEMMED HUCK TOWELS—For bathroom or domestic use; value 50c. each. 2 1/2c

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